

MUSIC - UNIVERSITY OF TORONTO



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Melcer, Henryk  
[Concerto, piano, no. 1,  
E. minor; arr.]  
1. [i.e. Premier] concerto

M  
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M4888  
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*Vagn Mourier-Petersen.*

*Postboksvej 11. St.*

A Monsieur Louis Bösendorfer.

I.

# CONCERTO

POUR

PIANO ET ORCHESTRE

en mi-mineur

PAR

## HENRYK MELCER.

Piano solo avec piano d'orchestre.  
(Pour l'exécution à deux pianos, deux exemplaires sont nécessaires.)... netto  $\frac{K12}{M10}$

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WIEN, LUDWIG DOBLINGER.

(Bernhard Herzmannsky)

Déposé à Paris. I. Dorotheergasse 10. London, Ent. Sla Hall.

Leipzig K. F. Köhler.

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Musikalien-druckerei v. Jos. Eberle & Co Wien VII







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*25 Sept. fra. Adda. — 1913*

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## I. Concerto.

E moll.

Henryk Melcer.

**Pianoforte I.**  
(Solo.)

**Pianoforte II.**  
(Orchestre.)

*Maestoso.*

**I.**

*ad libitum, quasi cadenza. accel.*

**II.**

*ff*

**I.**

*Più mosso.*

*mf*

**II.**



I. *cresc.*

II.

I.

II.

I. *f* *cresc.*

II.

I. *ffa tempo*

II. *ffa tempo*



I.

*sf sf sf sf tr tr sf sf sf*

tr tr

8

II.

I.

8

II.

I.

8

II.



This musical score is divided into two systems, each containing staves for Violin I (I.), Violin II (II.), and Piano (I. and II.). The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:**

- Violin I:** Features a melodic line with eighth-note patterns and triplets. It includes an 8-measure rest in the first measure.
- Violin II:** Provides harmonic support with chords and moving lines, including a triplet in the first measure.
- Piano I:** Plays a steady eighth-note accompaniment with triplets.
- Piano II:** Features a melodic line with eighth notes and a triplet, followed by a section marked *p subito* (piano subito).

**System 2:**

- Violin I:** Remains silent for the first five measures, then enters with a melodic line. A *rit.* (ritardando) marking appears in the sixth measure.
- Violin II:** Continues with a melodic line, featuring trills (*tr*) and a *rit.* marking in the sixth measure.
- Piano I:** Features a melodic line with sixteenth-note patterns and sixteenth-note triplets, marked *a tempo* and *più allegro*.
- Piano II:** Provides a steady eighth-note accompaniment, marked *a tempo* and *p* (piano).



This musical score is for two pianos, labeled I and II. It consists of four systems of music. Each system has two staves for Piano I and two staves for Piano II. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of six, and complex sixteenth-note chords. The notation includes many accidentals (sharps and naturals) and dynamic markings. The first system shows both pianos playing similar, intricate patterns. The second system continues this complexity. The third system shows Piano I with more active sixteenth-note runs while Piano II has some rests. The fourth system shows both pianos with dense, overlapping textures of sixteenth notes and chords.



I. *poco rit.*

II. *poco rit.*

I. *a tempo*

II. *a tempo*

I. *tr*

II.

I. *m.d.* *m.g.*

II.



I. *m. d.* *m. d. m. g.*

II.

Poco più mosso.

I. 6 6 6

II. *p*

I.

II.

I.

II.



I.

II.

I.

II.

I.

II.

I.

II.

*ancora più mosso.*

*ancora più mosso.*

*mf*




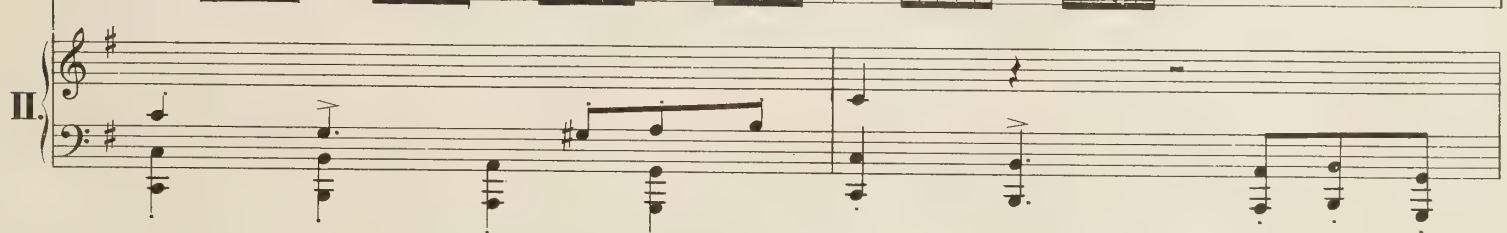
I. 

II. 

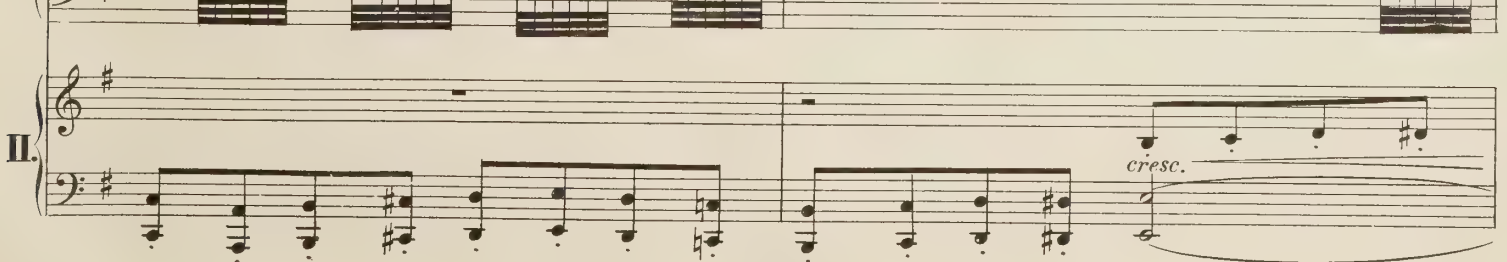
I. 

II. 

I. 

II. 

I. 

II. 



I.

II.

I.

II.

I.

II.

I.

II.



First system:  
Staff I: *allargando*  
Staff II: *cresc.* *allargando*

Second system:  
Staff I: *ff* *Tempo I.*  
Staff II: *ff* *Tempo I.*

Third system:  
Staff I: *tr*  
Staff II: *dim.* *mf* *p*

Fourth system:  
Staff I: *tr* *pp*  
Staff II: *pp*



espress.

molto dim. e rall.

pp

molto rall.

pp

pp a tempo

3

all.

D. 3122.

This musical score is for two pianos, labeled I and II. It consists of two systems of staves. The first system shows measures 14 and 15. Piano I has a treble and bass staff, while Piano II has a treble and bass staff. The key signature is one sharp (F#). The first system includes the markings 'espress.', 'molto dim. e rall.', and 'pp'. The second system includes 'pp a tempo' and a triplet of eighth notes marked '3'. The third system includes a '3' marking and a '4/4' time signature. The fourth system includes a '4/4' time signature. The score is written in a clear, professional style with various musical notations including notes, rests, and dynamic markings.



I.

II.

I.

II.

*ppp*

*risvegliato ff*

*Più mosso.*

*ff non legato 6*

*Più mosso.*

*pp*



This musical score page contains measures 16 through 25 of a piece in D major. It is organized into two systems, each with two staves labeled I and II. The key signature has two sharps (F# and C#). The first system (measures 16-19) begins with a forte (*ff*) dynamic. Staves I and II play a complex, rapid sixteenth-note pattern. Stave II features a triplet of eighth notes in measure 16. Stave I has a triplet of eighth notes in measure 17. The second system (measures 20-25) continues the piece. Measures 20-21 show a change in texture with sustained chords and moving lines. Measures 22-25 return to a more rhythmic, sixteenth-note driven texture. The dynamic shifts to piano (*p*) in measure 24. The score includes various musical notations such as slurs, accents, and dynamic markings.



I.

II. *mf*

Measures 1-4. System I (Piano I) has a treble and bass staff with a melodic line. System II (Piano II) has a treble and bass staff with sustained chords and a single note in the bass. Dynamics include *mf*.

I. *f*

II.

Measures 5-8. System I (Piano I) has a treble and bass staff with a melodic line. System II (Piano II) has a treble and bass staff with a rhythmic pattern of eighth notes. Dynamics include *f*.

I.

II.

Measures 9-12. System I (Piano I) has a treble and bass staff with a melodic line. System II (Piano II) has a treble and bass staff with sustained chords and a single note in the bass. Dynamics include *f*.

I. *ff*

II. *f*

Measures 13-16. System I (Piano I) has a treble and bass staff with a melodic line. System II (Piano II) has a treble and bass staff with sustained chords and a single note in the bass. Dynamics include *ff* and *f*.



**I.**

*dim.*

**II.**

*cresc.*

*ff*

*m.d.* *m.g.* *m.d.* *m.g.* *m.d.* *m.g.* *m.d.* *m.g.*

*ff*

*ff*

**I.**

**II.**



I.

II.

I.

*m.d.* *m.g.* *m.d.* *m.g.* *m.d.* *m.g.* *m.d.* *m.g.*

II.

I.

II.



First system of musical notation, measures 1-4. The score is for two parts, I and II, in G major. Part I consists of a grand staff (treble and bass clef) with a key signature of one sharp (F#). The music features a complex, rapid melodic line in the right hand, often marked with an '8' indicating an octave. The left hand provides a harmonic accompaniment. Part II is a single staff (treble clef) that remains empty throughout this system. Dynamic markings above the first staff include *m.d.* (mezzo-forte) and *m.g.* (mezzo-forte).

Second system of musical notation, measures 5-8. The score continues for two parts, I and II, in G major. Part I continues with the complex, rapid melodic line in the right hand, marked with an '8' for octave. The left hand provides a harmonic accompaniment. Part II remains empty. Dynamic markings above the first staff include *m.d.* (mezzo-forte) and *m.g.* (mezzo-forte). A *meno f* (less forte) marking is present in the first measure of Part I.

Third system of musical notation, measures 9-12. The score continues for two parts, I and II, in G major. Part I features a rapid, flowing melodic line in the right hand, marked with an '8' for octave. The left hand provides a harmonic accompaniment. Part II features a single staff (treble clef) with a melodic line. Dynamic markings include *p* (piano) for Part I and *pp* (pianissimo) for Part II. The tempo/mood marking *Poco più mosso. leggiero* is present above the first staff.



I.

II.

I.

II.

*cresc.*

I.

II.

*f*

I. *ff non legato*

II. *f*

I. *cresc.*

II. *cresc.*

I. *fff*

II. *ff*



I.

II.

*fff sf sf*  
*sf tr tr tr*  
*sf tr sf tr sf tr*

*fff*

I.

II.

*tr sf sf sf sf p ff*  
*tr tr tr tr tr tr tr tr*  
*tr tr sf tr sf tr sf tr*

*p ff fff*

*Allegro moderato.*

I.

II.

*Allegro moderato.*  
*p*

I.

II.

This system contains the first five measures of the piece. Part I (treble and bass staves) consists of whole rests. Part II (treble and bass staves) features a complex, flowing melody with many beamed sixteenth and thirty-second notes, often grouped with slurs. The key signature has one sharp (F#).

I.

II.

This system contains measures 6 through 10. Part I remains with whole rests. Part II continues the intricate melodic pattern, with the right hand often playing sixteenth-note runs and the left hand providing a steady accompaniment of eighth and sixteenth notes.

I.

II.

This system contains measures 11 through 15. The musical texture remains consistent, with Part I silent and Part II driving the melody forward with rapid sixteenth-note passages.

I.

II.

This system contains measures 16 through 20. In the final measure (measure 20), Part I begins to move, with the right hand playing a half note and the left hand a whole note. Part II continues its melodic line. The system concludes with a double bar line.



I.

II.

*p*

*f*

I.

II.

*cresc.*

I.

II.

*cresc.*

*f*

I.

II.

**I.** *ff*

**II.**

**I.** *ff*

**II.**

**I.** *fff*

**II.** *f*

*molto accel.*

*cresc.*

*molto accel.*



I. *allargando*

II. *allarg. e cresc. sempre*

27

I. *Tempo I.* *fff*

II. *Tempo I.* *fff*

I.

II.

I.

II.

**I.**

**II.**

*dim.* *mf* *3*

*ff* *mf* *p* *3*

*trm* *p trm* *3* *pp*

*trm* *trm* *p*

**I.**

**II.**

D. 3122.



I. *molto rit.* *a tempo* *p dolce*

II. *trm* *a tempo*  
*molto rall. e dim. p*

I.

II. *espress.*

I.

II.

I.

II.

I.

*espress.*

II.

I.

II.



I. *rit. dim.*

II. *dimin. e rall.*

I. *espress.*

II. *p*

I. *pp*

II. *pp*, *ppp*

*Andantino.*

I. *f* *pp* *f*

II. *Andantino.* *p* *pp* *p*

I. *pp* *p* 6 8

II. *pp* *p* 8

I. 8

II. 8

I. 8

II. 8

*molto rit.*

*molto rit.*



*a tempo*

**I.**

*p*

**II.**

*a tempo*

**I.**

*mf*

**II.**

**I.**

**II.**

*f*

**I.**

*f* *p* *pp*

**II.**

*dim.*

I.

II.

I.

II.

I.

II.

*espress.*

*f*

I.

II.

*f*

8



I. *ff*

II. *ff* *dim.*

I. *p* *trmm* *ppp*

II. *ppp*

I. *poco rit.* *a tempo* *mf*

II. *poco rit.* *a tempo*

I. *dimin.* *rall.*

II.

Vivo ma non troppo e poi molto accelerando.

I.

Vivo ma non troppo e poi molto accelerando.

II.

I.

II.

I.

II.

I.

II.



I.

II.

*cresc.*

I.

II.

*f cresc.*

*ff*

8

I.

II.

8

*ff*

I.

II.

*ff*

8

8.

I.

II.

*mf*

*ff*

*p*

8.

*p*

8.

*cresc.*

*f*

*ff*

8.

*f*

*p*



I.

II.

I.

II.

I.

II.

I.

II.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems, I and II, on a cream-colored background. System I consists of two staves, Treble and Bass, with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in the Treble staff, and the bass line is in the Bass staff. System II also consists of two staves, Treble and Bass, with the same key signature and time signature. The melody continues in the Treble staff, and the bass line is in the Bass staff. The score is written in a traditional musical notation style with various note values, rests, and bar lines.

The image shows a musical score for 'The Swan' from 'The Nutcracker'. It consists of two systems, I and II, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. System I features a melody in the treble staff with a large slur over the first four measures and a crescendo hairpin. System II features a bass line with a melody in the bass staff and chords in the treble staff. The score is written in a classic, elegant style with a light beige background.



This musical score is for two pianos, labeled I and II, in the key of E major (indicated by four sharps). The score is divided into four systems, each with two staves. The first system shows Piano I with a complex, arpeggiated figure in the right hand, marked *ff* (fortissimo), and Piano II with a simpler accompaniment in the left hand, marked *f* (forte). The second system continues the arpeggiated figure in Piano I, marked *f*, while Piano II has a more active role with chords and moving lines, also marked *f*. The third system features Piano I with a complex figure marked *p* (piano) and Piano II with a more active role marked *p*. The fourth system shows Piano I with a complex figure marked *pp* (pianissimo) and Piano II with a more active role marked *p*. The score includes various musical notations such as arpeggios, slurs, and dynamic markings.

I. *pp*

II.

I. *p*

II.

I. *meno mosso ppp rit.*

II. *meno mosso rit.*

I. *cresc. -*

II. *cresc. - f*

8. *a tempo*

8. *a tempo*



I.   
 II.   
 I.   
 II.   
 I.   
 II.   
 I.   
 II.

*f*   
*ff*   
*quasi trillo*

I.

II.

The first system of musical notation for piano, measures 1-8. The key signature is three sharps (F#, C#, G#). The right hand (I.) is mostly silent, with whole rests. The left hand (II.) plays a complex, rhythmic pattern with eighth and sixteenth notes, often beamed together. The pattern starts with a dotted quarter note followed by an eighth note, then continues with various rhythmic combinations.

I.

II.

The second system of musical notation for piano, measures 9-16. The right hand (I.) remains silent with whole rests. The left hand (II.) continues the rhythmic pattern, showing some variation in the grouping of notes and the use of slurs. The overall texture is dense and rhythmic.

I.

II.

The third system of musical notation for piano, measures 17-24. The right hand (I.) is still silent. The left hand (II.) continues the intricate rhythmic pattern, with some measures featuring more complex groupings of notes and slurs. The pattern maintains its driving, rhythmic character.

I.

II.

The fourth system of musical notation for piano, measures 25-32. The right hand (I.) is silent, ending with a final whole rest. The left hand (II.) continues the rhythmic pattern, which becomes more complex and dense in the final measures. A dynamic marking of *p* (piano) is present in measure 25. The system concludes with a final whole rest in the right hand.



I.

II.

I.

II.

*Più mosso.*

*p*

I.

II.

I.

II.

*m. g.*

I.

II.

*m.g.*

*m.g.*

*m.g.*

I.

II.

*pp*

*pp*

*pp*

*pp*

*Meno mosso.*

*p espress.*

*Meno mosso.*

*pp*

*pp*

*pp*

*pp*



I.

II.

*p*

Measures 1-6 of the first system. Part I (treble and bass) has rests in measures 1-2, then enters in measure 3 with chords and eighth notes. Part II (treble and bass) has chords in measures 1-2, then rests in measure 3, and continues with chords in measures 4-6. A piano (*p*) dynamic marking is present in measure 1 of Part II.

I.

II.

Measures 7-12 of the second system. Part I (treble and bass) continues with eighth notes and chords. Part II (treble and bass) has rests in measures 7-10, then enters in measure 11 with a half note and continues with eighth notes in measure 12.

I.

II.

Measures 13-18 of the third system. Part I (treble and bass) has rests in measures 13-18. Part II (treble and bass) has chords in measures 13-14, then enters in measure 15 with a half note and continues with eighth notes in measures 16-18.

I.

II.

Measures 19-24 of the fourth system. Part I (treble and bass) has rests in measures 19-24. Part II (treble and bass) has chords in measures 19-20, then enters in measure 21 with a half note and continues with eighth notes in measures 22-24.

Tempo I. (Vivo.)

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features two staves, I and II, in the key of D major (two sharps). Staff I contains a complex melodic line with many beamed sixteenth notes, a fermata, and a dynamic marking of *f*. Staff II provides a harmonic accompaniment with chords and some melodic fragments. The system concludes with a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems, I and II. System I features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a trill in the first measure. The bass staff provides a simple harmonic accompaniment with chords and single notes. System II continues the piece, maintaining the same key signature and time signature. The melody in the treble staff continues with similar rhythmic patterns, while the bass staff accompaniment includes some rests and sustained chords. The score is written in a traditional, slightly ornate style with clear notation for notes, rests, and accidentals.



I.

II.

I.

II.

I.

II.

I.

II.

I. *p*

II.

I. *8*

II.

I. *m. g.* *8*

II.



I. *cresc.*

II. *tr* *cresc.* *tr*

I. *tr cresc.*

I. *ff*

II. *ff*

I.

II.

I.

II.

*largamente*

*rall.*

*ff*

*largamente*

I.

II.

I.

II.



I.

II.

Tempo I. (*Vivo*.)

I.

Tempo I. (*Vivo*.)

II.

I.

II.

I.

II.

I. *ffp*

II. *f*

I. *p*

II.

I. *cresc.* *f*

II.

I. *f*

II. *p*



I.

II.

I.

II.

I.

II.

I.

II.

This musical score is written for two staves, labeled I and II, in the key of A major (three sharps). The notation is complex, featuring many beamed sixteenth and thirty-second notes, often grouped under long, sweeping slurs. Staff I consistently plays a higher melodic line than Staff II. Dynamic markings include *p.* (piano), *mf* (mezzo-forte), *f* (forte), and *m.g.* (mezzo-gioioso). There are also markings for *cresc.* (crescendo) and *8.* (octave). The score is divided into four measures per system, with various articulation marks like accents and slurs throughout.



The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the piano and harp parts. The score is written in E major (indicated by four sharps) and 3/4 time. It consists of two systems of music, each with a piano (I) and harp (II) part.

**System 1:**

- Piano (I):** The piano part begins with a melody in the right hand, featuring eighth-note patterns and octaves (marked with '8'). The left hand provides a steady accompaniment.
- Harp (II):** The harp part is mostly silent in the first system, with some chords appearing in the second measure.

**System 2:**

- Piano (I):** The piano part continues with the melody, now featuring more complex textures and dynamics such as *dim.* (diminuendo) and *p* (piano).
- Harp (II):** The harp part becomes more active, providing a continuous accompaniment with chords and moving lines.

The score is presented in a clear, professional layout with standard musical notation, including staves, clefs, key signatures, and dynamic markings.

I. *meno mosso* *ppp* *p a tempo*

II. *meno mosso* *ppp* *a tempo* *p*

I. *f*

II. *f*

I. *cresc.*

II. *cresc.*



59

I.

II.

I.

II.

I.

II.

I.

II.

*ff*

*rall.*

*a tempo*

*rall.*

*a tempo*

*f*

*p*

*f*

*p*

This musical score is divided into two systems, each containing a piano (II) and violin (I) part. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

**System 1:**

- Violin (I):** Features a melodic line with a large slur spanning measures 1-4. Measure 1 has an 8-measure rest. Measure 5 has an 8-measure rest. Measure 6 has an *f* marking.
- Piano (II):** Features a harmonic accompaniment with chords and single notes. Measure 1 has an *f* marking.

**System 2:**

- Violin (I):** Continues the melodic line with a slur. Measure 1 has an *f* marking. Measure 2 has a *cresc.* marking.
- Piano (II):** Continues the harmonic accompaniment. Measure 1 has a *p* marking.

**System 3:**

- Violin (I):** Features a melodic line with a slur. Measure 1 has an *f* marking.
- Piano (II):** Features a harmonic accompaniment with chords and single notes. Measure 1 has an *f* marking.

**System 4:**

- Violin (I):** Features a melodic line with a slur. Measure 1 has an 8-measure rest. Measure 2 has an 8-measure rest. Measure 3 has an *f* marking.
- Piano (II):** Features a harmonic accompaniment with chords and single notes. Measure 1 has an *p* marking.



This image shows a page of musical notation, likely from a piano score, featuring two systems of staves labeled I and II. The music is written in a key with three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings like 'f' (forte) and 'cresc.' (crescendo). The first system shows a complex melodic line in the upper staff of system I, with a large slur encompassing several measures. The second system continues this melodic development, with the upper staff of system I featuring a series of chords and moving lines. The lower staves (II) provide harmonic support with chords and occasional melodic fragments. The page number '61' is visible in the top right corner.

Presto.

I.

II.

Presto.

I.

II.

8.

I.

II.

8.

I.

II.

8.



8

I.

II.

*accel.*

*accel.*

*Prestissimo.*

8

I.

II.

*ff*

*Prestissimo.*

I.

II.

8

I.

II.

*ff*









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